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*for*

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## ABBREVIATION INDEX

AL	Allegro (USA)	LON	London (England)
AS	L'Anthologie Sonore (France & USA)	LUM	Lumen (France)
BAM	Boîte à Musique (France)	MC	Musicraft (USA)
C	Columbia (USA & Europe)	MER	Mercury (USA)
CET	Cetra (Italy)	OL	L'Oiseau Lyre (France)
CH	Concert Hall (USA)	P	Parlophone (England)
CLP	Columbia Long Playing (USA)	PAT	Pathé (France)
CMM	Columbia Set (USA)	PD	Polydor (Europe)
CMMV	Columbia Vinylite Set (USA)	PIL	Pilotone (USA)
CMX	Columbia Two-Record Set (USA)	T	Telefunken (Europe)
CRS	Collector's Record Shop (USA)	TC	Technicord (USA)
CS	Cetra-Soria Set (USA)	U	Ultraphon (Czechoslovakia)
D	Decca (USA)	V	RCA Victor (USA)
DE	Decca (England)	VDM	Victor automatic Set (USA)
G	His Master's Voice (Europe)	VDV	Victor automatic- vinylite Set (USA)
GSC	Gramophone Shop Celebrities (USA)	VM	Victor manual Set (USA)
INT	International (USA)	VMO	Victor manual-only Set (USA)
IRCC	International Record Collectors Club (USA)	VV	Victor manual- vinylite Set (USA)

(All other record makes listed are fully spelled out.)

### *The Gramophone Shop Record Supplement*

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# THE GRAMOPHONE SHOP, Inc.

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Vol. XI

*Record Supplement for February, 1949*

No. 2

Avison: Concerto in E minor for Strings (Arr. Warlock). Boyd Neel String Orchestra conducted by Boyd Neel. 12" imported record, D-K1177; price \$2.10.

Charles Avison (1710-1770) is chiefly remembered for his critical work, "An Essay on Musical Expression". Through an arrangement by Peter Warlock, one of his fifty concertos for string orchestra is available in a splendid performance by Boyd Neel and his string orchestra. The work is divided into three movements: Adagio — Allegro; Amoroso; Allegro. The first movement has wonderful drive and excitement, with some of the bustle found in a typical "allegro" of Handel. The lovely slow movement follows, its melody reminiscent of an old English folk song; and the concluding movement is a sprightly allegro. Warlock's arrangement is tasteful and clear, and the Decca recording does the work full justice.

The Quartet No. 6 of Bela Bartok is a soundly constructed work in four movements: Mesto—Vivace; Mesto—Marcia; Mesto—Burletta; Mesto. Although mainly a serious work, it has moments of humor, as in the "Burletta". Something in this music is akin to the later quartets of Beethoven; there is terseness here, with deep sincerity and conviction. This quartet is certainly one of the great modern pieces of chamber music.

This fine quartet is well performed by the Gertler String Quartet. The members of this ensemble are: Gertler (violin), Ghigo (violin), Courte (viola), Louon ('cello). English Decca has presented this quartet in one of its best recordings.

Bartok: Quartet No. 6 (1939) (7 sides) & Haydn: Quartet in C major, Op. 74, No. 1—Minuet and Trio (1 side). Gertler String Quartet. Four 12" imported records in set EDA-73; price complete with album \$9.45. (Automatic only)

The day has passed when the name of Bela Bartok stood for music which was impossibly modern. Part of the reason lies in the fact that the public has become more accustomed to various modern idioms; but a more pertinent factor is that many modern composers — Bartok among them — have tempered what had previously been a rather arid style, with a new sincerity and expressiveness.

Beethoven: An die ferne Geliebte (To the Distant Beloved), Op. 98. William Horn (tenor) and Franz Rupp (piano). Two 10" records in set MER-DM8; price complete with album \$3.15. (Automatic only).

The first actual song cycle, Beethoven's "An die ferne Geliebte" was composed in 1816. This group of six songs foreshadows the works in this genre which were to come from the pens of Schubert and Schumann. The poems were written by Alois Jeitteles, a young medical student in Vienna. Written in a truly romantic idiom, they tell the story of a young man, separated from his beloved, who sits on a hilltop and muses about the separation.



Beethoven's setting of these poems is an extremely sensitive one. Published just after the "Archduke" Trio, this cycle bears many of the signs of greatness which marked Beethoven's last piano sonatas and string quartets. "An die ferne Geliebte" should be ample proof to those who claim that Beethoven did not understand the requirements of the voice, that he was capable of writing music as perfectly suited to the voice as are the songs of Schubert.

William Horn has a fine voice, and has made a wide reputation for himself by his participation in various musical activities. He sings this cycle in a very straightforward manner, but without much subtlety or understanding of the meaning of the texts. Franz Rupp's accompaniments are sensitive and well-proportioned. The surfaces are reasonably good, but there is an unfortunate echo in the studio which distorts both voice and piano.

An extremely fine performance of this work is available, performed by Gerhard Hüsch and Hanns Udo Müller on V-12246/7 (or G-DB4496/7). Here is truly remarkable understanding coupled with a voice, beautifully suited for lieder. Although the recording was made some years ago, it does not show its age.

**Beethoven: Concerto No. 4 in G major for Piano and Orchestra, Op. 58.** Robert Casadesus (piano) and Philadelphia Orchestra conducted by Eugene Ormandy. Four 12" records in set CMM-744; price complete with album \$6.00. (Also CMMV-744; price, \$9.00; CLP-ML 4074; price \$4.85.)

(Due to an oversight, this set was not reviewed at the time it was issued.)

This concerto, composed in 1805, is one of Beethoven's most individual creations. Beginning, as it does, with the solo piano rather than with the long orchestral introduction customary at the time, was considered a great innovation. In addition, the second movement becomes a philosophical dialogue between piano and orchestra, rather than the usual lyric movement. Musical ideas are more concentrated, and the distinction between the piano as a solo instrument, and the orchestra as a mere accompaniment begins to vanish. Themes are developed by both piano and orchestra.

Robert Casadesus plays this concerto with a cleanness of touch and niceness of phrasing which is gratifying, and the orchestral part is well supplied by the Philadelphia Orchestra under Eugene Ormandy's direction. But, the recent imported recording by Artur Schnabel with the Philharmonia Orchestra conducted by Issay Dobrowen (G-DB6303/6) seems superior in many ways. Schnabel's conception of this music is almost perfect in its grasp of fineness of detail as well as the general effect.

In regard to recording, the Columbia set is satisfactory, but not up to the fine quality of the HMV pressings.

**Beethoven: Concerto No. 5 in E flat major, Op. 73 ("The Emperor").** Artur Schnabel (piano) with Philharmonia Orchestra conducted by Alceo Galliera. Five 12" imported records, G-DB6692/6; price \$13.10. (Automatic, G-DB9326/30).

Although Artur Schnabel's interpretation of this fine concerto has not basically changed since his earlier recording of this work with the Chicago Symphony Orchestra conducted by Frederick Stock (VM-939), there are many qualities in this recording which are superior to the former. First of all, Schnabel appears to be in better technical form. The slight inaccuracies of the earlier version are not present here, nor does the piano have the rather metallic tone it had in the previous recording. As far as the sheer tonal quality of the piano is concerned, it would be difficult to obtain a better recording. In addition, the orchestral part is handled better in the newer performance, and the recording is one of the best of the recent H.M.V. releases.

**Beethoven: Sonata No. 18 in E flat major, Op. 31, No. 3 (5 sides) & Schubert: Impromptu in E flat major, Op. 90, No. 2 (1 side).** Wilhelm Backhaus (piano). Three 12" imported records, G-DB6788/90; price \$7.86. (Automatic sequence, G-DB9303/5).



Here is another Beethoven work which is unusual in many respects. It is the last of Beethoven's piano sonatas to include a formal minuet. In addition to the minuet, there is a scherzo—not in the usual triple time, but in 2/4 time! And the customary lyric slow movement is omitted altogether. The four movements are: Allegro; Allegretto vivace; Moderato e grazioso; Presto con fuoco.

Wilhelm Backhaus does a really beautiful piece of work with this sonata. In many ways, his performance has an edge on the earlier Schnabel recording (Beethoven Sonata Society—Vol. VI). Here is all of the controlled power of the Schnabel version, plus a greater feeling of ease, technically. In addition, the recording is up to the latest HMV standards, while the Schnabel version shows its age to some extent. A recent English Columbia recording by Claudio Arrau is not available for comparison at the present time.

**Brahms: Intermezzo in E flat major, Op. 117, No. 1 & Intermezzo in B flat minor, Op. 117, No. 2.** Edwin Fischer (piano). 12" imported record, G-DB6478; \$2.62.

**Brahms: Ballade in G minor, Op. 118, No. 3 & Rhapsody in G minor, Op. 79, No. 2.** Edwin Fischer (piano). 12" imported record, G-DB-6437; \$2.62.

Edwin Fischer, who is noted as an interpreter of Mozart, plays these selections of Brahms with genuine mastery. How subtly the tender mood of the second intermezzo is evoked! Never overstated, the music is allowed to speak entirely for itself. Instead of the usual frenzied performance of the G minor Rhapsody, Fischer's playing soars without being pushed. These are performances of the highest order, which have been well recorded by the HMV engineers.

**Brahms: Symphony No. 2 in D major, Op. 73.** London Philharmonic Orchestra conducted by Wilhelm Furtwängler. Five 12" imported records in set EDA-89; price complete with album \$11.55. (Automatic only)

**Brahms: Symphony No. 2 in D major, Op. 73.** Danish State Radio Symphony Orchestra conducted by Fritz Busch. Four 12" imported records, G-Z7004/7; price, \$8.00. (Automatic only)

Of all of the symphonies of Brahms, the second is the most transparent, the happiest of mood, and in general, the one most often misrepresented. Too many conductors seek to emphasize the contrasts between the D major Symphony and the other three by making this work light, casual and lacking in the fullness and richness that is inherent in the score. The end result is that the other three symphonies have strength and virility, while the second is too frequently referred to as being purely a "sunny" work.

The present recording by Wilhelm Furtwängler and the London Philharmonic Orchestra is an example of just this conception. Aside from frequent lagging tempi, his reading has transparency and clear delineation of the various orchestral voices. But he keeps the general volume of sound soft, so that he can build large climaxes; however interesting his interpretation may be in detail—and it often has moments of great beauty—his reading lacks the overall sense of unity necessary for a symphony of Brahms. Underplaying the first three movements so that he may place the spotlight on the Finale, Furtwängler takes this last movement at an unnecessarily rapid pace.

The recording by the Danish Radio Symphony Orchestra conducted by Fritz Busch occasionally lacks the subtlety of phrasing and balance of voices which the Furtwängler recording possesses; but in general, the conception of the work as a whole is amazingly superior. Here is a full-blooded performance which has warmth and vigor. This is not to say that any of the brightness of the score is lost; rather, these qualities are emphasized by the very strength which Fritz Busch brings to this music. In addition, the Danish HMV recording is superior to the Decca in many respects.

**Chopin: Andante Spianato and Grande Polonaise Brillante in E flat major, Op. 22.** Claudio Arrau (piano) and Little Orchestra Society conducted by Thomas K. Scherman (3 sides) & **Grande Valse Brillante No. 1 in E flat major, Op. 18** (1 side). Claudio Arrau (piano). Two 12" records in set CMX-307; price complete with album \$3.50.



Although not as popular as the two piano concertos, the "Andante Spianato and Grande Polonaise Brillante" is just as effective as a display piece. In addition, the Andante is one of Chopin's loveliest works. This performance by Claudio Arrau is sensitive and poetic. The Little Orchestra Society, which has given splendid concerts in New York, sounds very well in the accompaniment, and the recording is one of the better of recent Columbia releases. This is the first recording to include the original orchestral accompaniment.

**Cimarosa: Concerto in C major for Oboe and Strings.** (Freely arranged by Arthur Benjamin). Mitchell Miller (oboe) and Saidenberg Little Symphony conducted by Daniel Saidenberg. Two 10" records in set MER-DM6; price complete with album \$2.88. (Automatic only).

The contemporary Australian-born composer, Arthur Benjamin, has arranged this concerto from four of the Cimarosa sonatas for harpsichord. The sonatas used in this work are all from Volume Three, and are numbered as 9, 11, 3 and 4. Mr. Benjamin has made a tasteful arrangement of these works, completely in keeping with the 18th century style. The sections are labeled: Introduzione; Allegro; Siciliana; Allegro giusto. Although a slight work, this C major Concerto is thoroughly delightful to listen to, and very effective as a display piece for the oboe. Mitchell Miller plays it with nice tone and fine phrasing, and is ably accompanied by the Saidenberg Little Symphony. Aside from a little shrillness, the recording is fine.

An English Columbia recording by Leon Goossens and the Liverpool Philharmonic Orchestra (C-DX1137/8) is not in stock at the present time.

**Coates: London & London Again Suites.** (3 sides each) New Symphony Orchestra conducted by Eric Coates. Three 12" imported records in set LON-LA46; price complete with album \$7.35. (Automatic only)

These two popular suites are now available in a single album, in a performance conducted by the composer. The full-range London recording is sumptuous.

**Delius: A Village Romeo and Juliet—complete recording.** Soloists, Chorus and Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. Twelve 12" imported records, G-DB6751/62; price \$31.44. (Automatic, G-DB9306/17).

We have just received a limited quantity of this interesting English opera. To be reviewed in a later issue.

**Foster: Song Collection (Volume Two).** Nelson Eddy (baritone) with Chorus and Orchestra conducted by Robert Armbruster. Four 12" records in set CMM-795; price complete with album \$6.00.

This is an album which should please Mr. Eddy's many admirers. The songs range from such popular favorites as "Old Folks At Home" and "Beautiful Dreamer", to such relatively unknown songs as "Slumber, My Darling". The set is a companion to Volume One (CMM-745) which was reviewed in the July, 1948 issues of the RECORD SUPPLEMENT.

Contents: Old Folks At Home; Angeline Baker; Beautiful Dreamer; Don't Bet Your Money On De Shanghai; Massa's In De Cold, Cold Ground; Nelly Bly; Gentle Annie; Give Us This Day Our Daily Bread; Old Dog Tray; Louisiana Belle; Nellie Was A Lady; O Lemuel; Sweet Emerald Isle; Comrades, Fill No Glass For Me; If You've Only Got A Moustache; Once I Loved Thee, Mary Dear; Slumber, My Darling; Some Folks Say.

**Franck: Three Chorales for Organ.** Marcel Dupré (organ). Six 12" imported records in set EDA-80; price complete with album \$13.65. (Automatic only)

These three Chorales for organ were the last pieces which César Franck composed, shortly before his death. Although not of the stature of some of the great organ works of Bach, they remain the most important compositions for this instrument to come from the nineteenth century. Franckian mysticism belongs essentially to the same spiritual source that produced the great Gothic cathedrals. And this mysticism found its greatest outpouring in the D minor Symphony and in the Three Chorales.



Marcel Dupré is undoubtedly one of the chief exponents of nineteenth century organ music. He has recorded these Chorales on the organ of St. Mark's Church, London. There is ease and fluidity in his performance of these works; the usual, rather abrupt changes in registration are done smoothly. The climaxes do not burst forth suddenly, but are built up carefully. Altogether, a fine performance, well recorded.

This is the first recording of the second Chorale in B minor, and the first recording of the complete set of three.

**Haydn: Trumpet Concerto in E flat major.** Harry Mortimer (trumpet) and Philharmonia Orchestra conducted by George Weldon (3 sides) & **Purcell: A Trumpet Voluntary (arr. Sir H. J. Wood).** Harry Mortimer (trumpet), Reginald Foort (organ), and London Brass Players conducted by George Weldon (1 side). Two 12" imported records, C-DX1535/6; price \$5.24. (Manual only).

Written in 1796, the Trumpet Concerto was one of Haydn's late works. This composition abounds in the genial good humor characteristic of most of his work, and bears the stamp of fine craftsmanship. The difficult solo trumpet part is performed with apparent ease by Harry Mortimer, and both accompaniment and recording are very fine.

It might be added that the recording of the Purcell work contains one of the most faithful examples of organ recording on discs.

**Haydn: String Quartet in C major, Op. 33, No. 3 ("Bird").** Koppel Quartet. Else Marie Bruun (violin), Andreas Thyregod (violin), Julius Koppel (viola), Torben Anton Svendsen ('cello). Two 12" imported records, C-LDX4/5; price \$5.24. (Manual only).

This quartet is a perfect example of Haydn's ability to write music which is free from any serious concern. The subtitle, "Bird" stems from Haydn's repeated use of trills, grace notes and other ornamentation, suggestive of the chirping of birds. The four movements are: Allegro moderato; Scherzando (Allegretto); Adagio; Finale: Rondo (Presto).

The Koppel Quartet plays this work expressively, while maintaining fine delineation of the classical form. Their tempo in the last movement is more Allegro than Presto, but this is a minor criticism in what is in all respects a finely etched performance. English Columbia has provided a recording which is resonant and clear.

**Haydn: Symphony No. 88 in G major (B. & H. No. 13)** Philadelphia Orchestra conducted by Eugene Ormandy. Three 12" records in set CMM-803; price complete with album \$4.75. (Also: CLP-ML4109, with: **Mozart: Symphony No. 39 in E flat major (K. 543).** Cleveland Orchestra conducted by George Szell. Price, \$4.85).

Probably composed for a concert in Paris, the Symphony No. 88 is one of the best and most popular of Haydn's works in this form. The present recording by the Philadelphia Orchestra under the direction of Eugene Ormandy is, in many ways, the best of all existing recordings. The performance is spirited and comes closer to the real delights of the music than did the rather hammered-out version which Toscanini made with the N.B.C. Symphony Orchestra in 1938, (VM-454). In addition, the recording of the Toscanini version was made in Studio 8-H, and hence, the recording quality was poor. The performance by the National Symphony Orchestra, conducted by Enrique Jorda, (D-AK 1472/4) benefits by beautiful recording, but just doesn't quite catch fire in regard to performance. Ormandy's conception of this music is a delight to the ear. Here is a well-paced version done with verve and presented in one of Columbia's best recordings.

**Hindemith: Quartet in E flat major (1943).** Budapest String Quartet. Three 12" records in set CMM-797; price complete with album \$4.75.

This quartet is a work which, while containing quite a sprinkling of dissonance, never really loses sight of its tonal center—E flat major. From the point of view of construction, this work is tightly knit, lucid, and generally well formed. Of particular interest is Hindemith's masterful use of counterpoint. As an example, the second movement, which may be considered the "scherzo" of this work, contains a section where two of the strings weave in and out in canon with each other. Yet, scholarly as some of these formal devices may be, they are always used with direct musical ends in mind.

The four movements of this work are labeled: Very quiet and expressive; Lively and very energetic; Variations (Quiet); Broad and energetic.

This very interesting modern quartet is performed with clarity and feeling by the Budapest Quartet, and the recording is quite satisfactory. This is the first time this work has been recorded.



**Liszt: Hungarian Fantasia.** Solomon (piano) and Philharmonia Orchestra conducted by Walter Susskind. Two 12" imported records, G-C3761/2; price \$4.00. (Manual only).

Solomon's performance of this amazingly trite work for piano and orchestra is something at which to marvel. In matters of tone, technical finish and sheer excitement, these records set a new high. And the orchestral parts are superbly managed by the Philharmonia Orchestra under the direction of Walter Susskind. If only the music were on a plane with the performance! The HMV recording is perfect in every respect.

**Liszt: Sonata in B minor.** Gyorgy Sandor (piano). Three 12" records in set CMM-786; price complete with album \$4.75.

Although it is not actually in sonata form, the B minor Sonata of Franz Liszt contains within its single movement, the basic kernel of the sonata idea. At times bombastic with rhapsodic passion, or tender to the point of banal sentimentality, this work also contains moments of exquisite beauty. In many ways, it exemplifies in exaggerated form, the most important qualities of nineteenth century romanticism. As a display piece for the virtuoso its only peers are other works by Liszt, and some of the compositions of Chopin.

Gyorgy Sandor plays this work with fine poetic insight and amazing technical ease. Horowitz' performance of this work (VM-380) has a slight edge on the present version in respect to cleanness of technique, but it seems to me that Sandor comes closer to the actual musical value of this sonata.

Although the present recording is much newer and captures more of the sheer sound of the piano than the earlier version, the piano tone in the louder passages tends to shatter somewhat.

**Mendelssohn: A Midsummer Night's Dream.** (Incidental Music to Shakespeare's Play). N.B.C. Symphony Orchestra conducted by Arturo Toscanini. Four 12" records in set VDM-1280; price complete with album \$6.00.

In the field of incidental music for stage works, there is no more perfectly suited music than that which Felix Mendelssohn wrote for Shakespeare's "A Midsummer Night's Dream". The music shimmers and glows in the reflection of Titania, Puck, Snug, Bottom, and the other elves. The sprightly humor and magic in this music demand a performance which is deft and precise, for without these qualities, the mood of unreality disintegrates completely. Toscanini brings the same scintillation and control to this music that he has to his performances of the Rossini Overtures. And, although there is some surface noise on these records, the recording as such, is excellent.

Of the thirteen sections which Mendelssohn composed, this recording contains five: Overture; Intermezzo; Nocturne; Scherzo; Wedding March; Finale. The last section is recorded here for the first time. In it, the orchestra is joined by Edne Phillips, soprano soloist, and a women's chorus.

**Mendelssohn: A Midsummer Night's Dream—Overture, Op. 21** (3 sides) & **Handel-Beecham: Amaryllis Suite: Scherzo** (1 side). Two 12" imported records, G-DB6820/1. Price, \$5.24. (Manual only).

Here is an excellent opportunity to compare two of the world's foremost conductors at work on the same composition. Although both of these performances are fine, there are some differences which may be noted. Toscanini adopts a slightly quicker tempo throughout the Overture and maintains a greater sense of proportion for the work as a whole. Beecham's slower tempo has a tendency to bog down in places, but there will be those who prefer his more romantic reading to the rather immaculate treatment which Toscanini offers. However, both are splendid readings, and the choice is one of personal taste.

The Beecham version benefits by better recording and pressings even though these are not the best which HMV has produced recently. The Scherzo from the "Amaryllis Suite" is available on domestic pressings in the set "Music from the 18th Century."

**Milhaud: Le Boeuf sur le Toit** (or "The Nothing Doing Bar"). Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos. Two 12" records in set CMX-308; price complete with album \$3.50. (Also: CLP-ML-2032. With: Ravel: *Le Tombeau de Couperin*. Price \$3.85).

The locale of this delightful farce is an American speakeasy. A Negro boxer, a bookie and a woman in a red dress become ridiculously entangled with each other, and with the bartender. A previously decapitated policeman is brought back to life and presented with the bill.

Conceived and produced by Jean Cocteau, "Le Boeuf sur le Toit" was first presented in Paris in 1920. The musical score, based on Brazilian folk music, bustles with wit and gaiety. Although available in an arrangement for violin and piano (C-D15074/5), this is the first recording of the original version of the score. Mitropoulos makes this music sound like quite a bit of fun.

The recording has all of the virtues and vices of previous recordings which the Minneapolis Orchestra has made for Columbia.



**Mozart: Concerto No. 25 in C major, K. 503, for Piano and Orchestra.** Edwin Fischer (piano) and Philharmonia Orchestra conducted by Josef Krips. Four 12" imported records, G-DB6604/7; price \$10.48. (Available in manual sequence only at present).

This concerto is one of the less frequently performed of the works of Mozart. A partial explanation of this neglect may be found in the fact that it is one of the most difficult of the Mozart piano concerti; but it is also one of the most interesting of the lot. It contains some of Mozart's most individual ideas, worked out with supreme originality and clarity. Composed in December of 1786, it precedes the Symphony No. 38, known as the "Prague" Symphony.

This lovely work receives a stunning performance by Edwin Fischer and the Philharmonia Orchestra. The delicacy which Mozart requires is present, but also a great feeling of strength, too often lacking in performances of classical works. The balance between soloists and orchestra is splendid, and the conception, perfect. HMV has provided this set with one of its better recordings, so this set may be given the highest recommendation.

**Nielsen: Quartet No. 3 in E flat major, Op. 14.** Erling Bloch Quartet. Four 12" imported records, G-DB20100/3; price \$10.48. (Automatic only).

The Nielsen E flat Quartet is a predominantly romantic work, traditional in some respects, and highly individual in others. Although a little ambiguous as to direction, the first movement is serious in tone, and is worked out with quite extraordinary use of counterpoint. The second movement, a lovely Andante, continues the mood of the first in more contemplative fashion. A gentle Allegretto follows, the tone changing to lightness and whimsical humor. Perhaps the most interesting movement of the four is the Finale—Allegro coraggioso—which begins with a delightful dancelike section. Here again, the four voices are treated contrapuntally, though never losing their essential lightness. In the development which follows, Nielsen makes interesting use of pizzicato strings, and the concluding section contains a brief fugato section which brings the movement to a close.

The Erling Bloch Quartet plays the work with subtlety and expressiveness. The four strings are always light and transparent, never ponderous or muddy. The members of this group are: Erling Bloch (violin), Lavard Friisholm (violin), Hans Kassow (viola), Torben Svendsen (cello). Another fine example of Danish H.M.V. recording.

**Nielsen: Little Suite for Strings, Op. 1.** Danish State Broadcasting Symphony Orchestra conducted by Erik Tuxen. Two 12" imported records C-DDX17/8; price \$5.24. (Manual only).

Like the Arthur Foote "Suite for Strings", this opus one of Carl Nielsen is thoroughly enjoyable music which makes no pretense of profundity. There is some Tchaikovsky in this music, particularly in the lovely waltz of the Intermezzo, and some use of Franckian chromatics. The sections of the suite are: Prelude (Andante con moto); Intermezzo (Allegro Moderato); Finale (Andante con moto — Allegro con brio).

This very pleasant suite has been beautifully performed by the Danish State Broadcasting Symphony Orchestra, and offers a perfect example of the very remarkable quality of Danish recordings.

**Pergolesi: Concerto in G major for Flute, Strings & Figured Bass (3 sides) & Bach: Suite in A minor for Flute, Strings & Figured Bass—Sarabande (1 side).** Gustave Scheck (flute) with Scheck-Wenzinger Chamber Orchestra. Two 12" imported records, G-S10494/5; price \$4.00. (Manual only).

Released in Germany just prior to the war, this set has not been made available on English pressings. However, we have received a limited supply of the Italian pressings.

The Pergolesi Concerto is one of the few recorded examples of the works of this young Italian composer of the early 18th century. It is a thoroughly pleasant work. The three movements are marked: Spiritoso; Adagio; Allegro spiritoso.

On the final side, there is a Sarabande from an unidentified Suite in A minor for Flute, Strings and Figured Bass by Bach, as edited by W. Hinzenhuth. This is probably a reconstruction of the original Sarabande which Bach used as the Final Chorus in the St. Matthew Passion.

Both performances are delightful and the recording is excellent. However, the surfaces are not free of noise.

**Rachmaninoff: Rhapsody on a Theme of Paganini, Op. 43, for Piano and Orchestra.** Artur Schnabel (piano) and Philharmonia Orchestra conducted by Walter Susskind. Three 12" records in set VDM-1269; price complete with album \$4.75.

This set, which was reviewed from the imported pressings in the November, 1948 issue of the RECORD SUPPLEMENT is now available domestically.



**Saint-Saëns: Concerto No. 1 in A minor, Op. 33 for 'Cello and Orchestra.** Pierre Fournier ('cello) and Philharmonia Orchestra conducted by Walter Susskind. Two 12" imported records, G-DB6602/3; price \$5.24. (Manual only).

Composed in 1873, the A minor 'Cello Concerto of Saint-Saëns was first performed in concert by the cellist, Tolbecque. The usual three movements of the concerto are linked together in this work by short transitions, to form a single movement. Technically brilliant, and melodic, this concerto is one of the best display pieces for the 'cello.

Pierre Fournier is obviously one of the finest 'cellists living today. His playing is marked by technical ease and beautiful tone as well as by musicianship of the highest order. Judging from these records and his recent recitals in this country, it is not too much to place him in a category with Casals and Feuermann. The Philharmonia Orchestra, conducted by Walter Susskind provides a perfect accompaniment for Fournier's spacious performance. This recording easily outclasses the rather stodgy performance and recording which Piatigorsky and the Chicago Symphony Orchestra did a few years ago.

**Schubert: Trio No. 1 in B flat major, Op. 99.** Trio di Trieste, Dario de Rosa (piano), Renato Zannetovich (violin), Libero Lana ('cello). Four 12" imported records, G-C3792/5. (Automatic sequence: G-C7729/32); price, \$8.00.

Probably the most popular trio ever composed, the Schubert B flat abounds with some of his happiest inspirations. There have been several famous groups who have recorded this favored work, the most notable of which was the Cortot-Thibaud-Casals ensemble. Their recording, now almost twenty five years old, is still available on imported records (G-DB947/50) and stands up well under its age. Another excellent version was done by the combination of Rubinstein - Heifetz - Feuermann (VM-923).

This new performance by the Trio di Trieste shows this group to be one of the first rank. Each of the instrumentalists possesses more than adequate technical powers, and the ensemble work is beyond reproach. But they have a tendency to hold on to the end of a phrase, momentarily, so that the forward impetus is interfered with rhythmically. Except for this point—which occurs, for the most part, only in the first movement—they play this music with great warmth.

The recording is perfect in tone, balance, and surface.

**Schumann: Etudes Symphoniques, Op. 13.** Alexander Brailowsky (piano). Three 12" records in set VDM-1272; price complete with album \$4.75.

Cast in the form of theme and variations, the "Etudes Symphoniques" were composed in 1834. They represent Schumann in music which is at once fully romantic and bravura in style. They range in mood from the lyrically Chopinesque etude No. 10, to the tremendously forceful etude No. 12. Schumann's treatment of the variation form was never strict; a romantic freedom predominates in this music to such an extent that two of the variations have nothing whatever to do with the theme. However much of a weakness this may be as far as formal construction is concerned, these two variations do fit in perfectly with the mood and general meaning of the others.

Alexander Brailowsky plays these etudes with technical excellence, but seems to lack a sense of continuity for the whole. However, his performance is the best of those available at the present time. And if the recording is not quite as fine as some of the recent Victor releases, it is the best that is available.

**Tschaikowsky: Concerto No. 1 in B flat minor, Op. 23 for Piano and Orchestra.** Oscar Levant (piano) and Philadelphia Orchestra conducted by Eugene Ormandy (7 sides) & Rachmaninoff: Prelude in G major, Op. 32, No. 5. Oscar Levant (piano) (1 side). Five 12" records in set CMM-785; price complete with album \$7.25. (Also CLP-ML4096; price \$4.85)

There have been many recordings of this very popular piano concerto. Of them, the best from the point of view of interpretation, was the now domestically discontinued Rubinstein recording (VM-180). This new performance brings to twelve, the number of recordings that are listed in the catalogues at the present time.

Although his performance is not particularly distinguished, Mr. Levant plays this music very adequately. There is a tendency to overemphasize some portions of the work, and the piano tone is frequently harsh, but in general, the performance is good. The Philadelphia Orchestra sounds sumptuous.

The recording is very fine, and the surfaces good.

**Vaughan Williams: On Wenlock Edge (Song Cycle for Tenor, String Quartet and Piano, on Poems by A. E. Housman).** Peter Pears (tenor), Benjamin Britten (piano) and Zorian String Quartet. Three 10" imported records in set EDA-67; price complete with album \$3.94. (Automatic only).



Housman wrote "A Shropshire Lad" in the early months of 1895. The terse, almost epigrammatic style of these verses reflects the attitude of resigned pessimism which was prevalent in some circles at the end of the nineteenth century. Although most of the poems are set in the little English county of Shropshire, they possess a universality which has appealed to millions of people throughout the world.

Ralph Vaughan Williams' setting of six of these poems was composed in 1909. In these songs, the simplicity of the folk song is combined with the polish of the fine art song to produce a cycle of genuine beauty. The combination of piano and string quartet suggests the tone color of the orchestra while maintaining the intimacy required by these poems. Included in this cycle are: On Wenlock Edge; From Far, From Eve and Morning; Is My Team Plowing?; Oh, When I Was in Love with You; Bredon Hill; Clun.

Peter Pears does not have a great voice, but he does possess a really fine musical intelligence, and he sings these songs with the greatest sensitivity. The accompaniment by Benjamin Britten and the Zorian String Quartet is perfect from every point of view, and the recording is excellent.

**Verdi: Macbeth (Act 4)—Vegliammo invan due notti & Una macchia è qui tuttora.** (Sleep Walking Scene) Margherita Grandi (soprano) with Vera Terry (soprano), Ernest Frank (baritone) and Royal Philharmonic Orchestra conducted by Sir Thomas Beecham (3 sides) & **Macbeth (Act 2)—La luce langue.** Margherita Grandi (soprano solo) (1 side). Two 12" imported records, G-DB6739/40; price \$5.24. (Manual only).

Although seldom produced, Verdi's "Macbeth" is an extremely effective work, with moments of supreme beauty. This is the first complete recording of the "Sleep Walking Scene", and the first version of "La luce langue". Miss Grandi possesses a richly dramatic voice which is perfectly suited to the sinister tragedy of this music, and although she does not sing the final high D flat—sung here by the much publicized Miss Dorothy Bond—she makes this recorded version one of the most exciting operatic releases in several months. Particular mention should be made of the splendid accompaniment which the Royal Philharmonic Orchestra provides. Beecham makes this music shudder most vividly. And lastly, the recording is perfect in every respect.

**Verdi: Rigoletto, Arias and Duets.** Lina Pagliughi (soprano) & Alexander Sved (baritone) with Italian Radio Orchestra conducted by Alfredo Simonetto. Five 12" records in set CS-109; price complete with album \$10.20.

The selections included in this set are: *Pari siamo!*; *Figlia! Mio Padre!*; *Già da tre lune*; *Alla chiesa*; *Caro nome*; *Cortigiani, vil razza dannata*; *Solo per me l'infamia*; *Si, vendetta*; *Chio è mai*; *Lassù in cielo*.

A collection of arias and duets from "Rigoletto" beautifully sung by Lina Pagliughi as *Gilda* and Alexander Sved as *Rigoletto*. Recording: very fine.

## COLLECTIONS

**Music from the 18th Century.** Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. Four 12" records in set VDM-1264; price complete with album \$6.00.

Contents: Paisiello: Overture to "Nina Pazzo per Amore"; Handel-Beecham: "Amaryllis Suite"—Scherzo; Mozart: Symphony No. 27 in G major (K. 199); Méhul: Overture to "Les Deux Aveugles de Tolède".

Here is a truly excellent collection of 18th century musical gems. The most substantial of the lot is, of course, the Mozart Symphony; but all of the selections make very delightful listening. Beecham's reading of these works has breadth as well as detail and strength as well as delicacy. Although the Paisiello Overture has been recorded before, the older recording is not available at the present time. All the other works are first recordings.

This recording is an example of the beautiful work which has recently been done in the HMV studios, and the domestic pressings are thoroughly satisfactory.

**I Can Hear It Now . . .** Narrated by Edward R. Murrow. Five 12" records in set CMM-800; price complete with album \$7.25. (Also available on CLP-ML4095; price \$4.85.)

A chronicle of the war and the years of crisis, told in the authentic sounds and voices of the men who made history. Among the famous personalities whose voices are represented in this album are: Eisenhower, Churchill, Roosevelt, La Guardia, Willkie, Stalin, Hitler, Al Smith, Chamberlain, Truman, Dewey, MacArthur, Duke of Windsor.



**Music for Films.** Queen's Hall Light Orchestra conducted by Charles Williams, and the Philharmonia Orchestra conducted by Ernest Irving. Three 12" records in set CMM-794; price complete with album \$4.75.

Included in this album are: Gray: Stairway to Heaven—Prelude; Rozsa: Spellbound—Theme from the Concerto; Vaughan Williams: The Loves of Joanna Godden; Spoliansky: Wanted for Murder—A Voice in the Night; Gray: This Man is Mine—Theme.

**Film Music.** London Symphony Orchestra conducted by Muir Mathieson. Three 12" imported records in set LON-LA48; price complete with album \$7.35.

Included in this album are: Vaughan Williams: Epilogue from "The Invaders"; Benjamin: Jamaican Song and Jamaican Rhumba; Bax: Quiet Interlude and March from "Malta G.C."; Alwyn: Calypso Music from "The Notorious Gentleman"; Ireland: Overture to "The Overlanders".

Two interesting albums of music from the films. Although the music is of varying quality, most of it manages to be quite interesting away from the films for which they were intended. The Columbia pressings are not as fine as the full-range London recordings, but they are entirely satisfactory.

**Genesis Suite.** Janssen Symphony Orchestra of Los Angeles conducted by Werner Janssen; Narration by Edward Arnold; Chorus directed by Hugo Strelitzer. Four 12" records in set ARTIST-JS10; price complete with album \$7.56. (Automatic only).

The sections of this suite are: Creation (Nathaniel Shilkret); Adam and Eve (Alexandre Tansman); Cain and Abel (Darius Milhaud); Noah's Ark (Mario Castelnuovo-Tedesco); The Covenant (Ernst Toch); Babel (Igor Stravinsky); Postlude (Arnold Schoenberg).

The story of the first book of the Bible is told by a narrator with the accompaniment of chorus and orchestra. Various composers were commissioned by Nathaniel Shilkret to write appropriate music for the different sections.

The idea of setting part of the Bible to music is a lofty one; the list of composers contains many distinguished names. But the overall effect is not one of a great, serious work of art. Much of the music of even the best of the composers represented here sounds superficial. This is not great art, but "Hollywood" art. As such, it is probably excellent.

The performance and recording are adequate.

**Alexander Sved in Operatic Arias.** Alexander Sved (baritone in Italian & German) with Italian Radio Symphony Orchestra conducted by Alfredo Simonetto. Three 12" records in set CS-114; price complete with album \$6.53.

Included in this set are: Verdi: Un Ballo in Maschera—Eri tu che macchiavi; Otello—Credo in un Dio crudele & Era la notte; Wagner: Tannhauser—O du mein holder Abendstern; Rossini: Guglielmo Tell—Resta immobile.

These popular arias are well sung by the baritone Alexander Sved; aside from a slight amount of surface noise, they have all been well recorded.

## IMPORTED RECORDS

**Albeniz: Iberia—Book I—Evocación & Falla: La Vida Breve—Danza No. 2.** Gonzalo Soriano (piano). 12" imported record, No. G-C3799; \$2.00.

**Bach-Cortot: Aria (From Concerto No. 5 in F minor) & Schubert-Cortot: Litany.** Alfred Cortot (piano). 10" imported record, No. G-DA-1898; \$2.00.

**Bach: Jesu, Joy of Man's Desiring & Handel: Haste Thee Nymph.** Glasgow Orpheus Choir conducted by Sir Hugh Robertson. 10" imported record, No. G-B9697; \$1.45.

**Bach: Toccata and Fugue in D minor.** Fernando Germani (organ). 12" imported record, No. G-C3791; \$2.00.

**Dvořák: Carnival Overture, Op. 92.** London Philharmonic Orchestra conducted by Erich Kleiber. 12" imported record, No. D-K1989; \$2.10.

**Grieg: From Monte Pincio, Op. 39, No. 1; The Little Hut, Op. 18, No. 7; It was a lovely Summer Evening, Op. 26, No. 2.** Sophie Schoning (soprano in Norwegian) with Boyd Neel Orchestra conducted by Boyd Neel. 12" imported record, No. D-K1208; \$2.10.

**Martucci: Novelletta, Op. 82, for orchestra.** EIAR Symphony Orchestra conducted by Willy Ferrero. 12" imported record, No. CET-BB25095; \$2.62.

**Mozart: Das Veilchen, K. 476 & Caldara: Come Raggio di Sol.** Beniamino Gigli (tenor in Italian) with orchestra conducted by Rainaldo Zamboni. 10" imported record, No. G-DA1895; \$2.00.



**Poulenc: Napoli—Suite for piano.** Artur Rubinstein (piano). 12" imported record, No. G-DB6614; \$2.62.

**Purcell-Britten: The Queen's Epicedium (From "Odes and Elegies").** Peter Pears (tenor in Latin) and Benjamin Britten (piano). 12" imported record, No. G-DB6763; \$2.62.

**Scarlatti: Pastorale, L. 413 & Sonata in C minor, L. 342.** Arturo Benedetti Michelangeli (piano). 10" imported record, No. G-DA5380; \$2.00.

**Scarlatti: Sonata in F major, L. 384 & Bach-Busoni: Chorale-Prelude: Sleepers, Wakel Solomon** (piano). 12" imported record, No. G-C3768; \$2.00.

**Villa-Lobos: A Viola & Cantilena No. 3.** Frederick Fuller (baritone in Portuguese) and Heitor Villa-Lobos (piano). 10" imported record, No. G-B9700; \$1.45.

**Weber: Oberon—Overture.** National Symphony Orchestra conducted by Warwick Braithwaite. 12" imported record, No. D-K1322; \$2.10.

**Weyse: Bliv hos os, naar Dagen haelder & Hellige Flamme.** College Men's Choral Union. 10" imported record, No. G-X6664; \$1.45.

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**The Pronunciphone Method — Good Taste in Speech.** Seven 10" records; price complete with album \$11.50.

We are pleased to be able to again offer this set, which has been unavailable for some time.

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## RECENT OPERATIC SINGLES

**Dupuy: Youth and Madness—I am still in the springtime of life** (sung in Danish). Edith Oldrup Pedersen (soprano), Poul Wiedemann (tenor) & Royal Orchestra, Copenhagen, conducted by Johann Hye-Knudsen. & **Heise: King and Marshall: It was the hop wine & Gold I only know in name.** Edith Oldrup Pedersen (soprano, in Danish). 12" imported record, No. G-Z284; \$2.00.

**Handel: Acis and Galatea—Love in her eyes sits playing & Love sounds the alarm.** Webster Booth (tenor) with orchestra conducted by Warwick Braithwaite. 12" imported record, No. G-C3796; \$2.00.

**Handel: Alcina—Verdant Meadows & Mendelssohn: Elijah—O rest in the Lord.** Marjorie Thomas (contralto) and London Symphony Orchestra conducted by Stanford Robinson. 12" imported record, No. G-C3817; \$2.00.

**Leoncavallo: I Pagliacci—Si puol (Prologue).** Tito Gobbi (baritone in Italian) with orchestra conducted by Alberto Erede. 12" imported record, No. G-DB6822; \$2.62.

**Massenet: Manon—Le Rêve & Werther—Pourquoi me reveiller.** Ferruccio Tagliavini (tenor in French) & Victor Orchestra conducted by Jean Paul Morel. 12" record, No. V-12-0659; \$1.31.

**Rossini: La Cambiale di Matrimonio—Overture.** Symphony Orchestra of the Augusteo, Rome, conducted by Vincenzo Bellezza. 12" imported record, No. C-DX1522; \$2.62.

**Verdi: Don Carlos (Act 4)—O Carlo, ascolta & Giordano: Andrea Chenier—Nemico della patria.** Paolo Silveri (baritone in Italian) and Royal Opera House Orchestra, Covent Garden, conducted by Karl Rankl. 12" imported record, No. C-DX1521; \$2.62.

**Wagner: Tannhäuser—Blick' ich umher & O du mein holder Abendstern.** Marko Rothmüller (baritone in German) with Philharmonia Orchestra conducted by Alberto Erede. 12" imported record, G-C3790; \$2.00.

**Wolf-Ferrari: The Secret of Suzanne—Overture & I Quattro Rusteghi—Intermezzo.** Symphony Orchestra of the Augusteo, Rome, conducted by Victor de Sabata. 12" imported record, No. G-DB6786; \$2.62.



## RECENT SINGLES

Beethoven: Egmont Overture, Op. 84. Philharmonia Orchestra conducted by Alceo Galliera. 12" record, No. C-72747D; \$1.25.

Falla: Nana (No. 5 of Seven Popular Spanish Songs) & Ritual Fire Dance (from "El Amor Brujo") (both arr. Whittemore & Lowe). Arthur Whittemore & Jack Lowe (duo-pianists). 12" record, No. V-12-0582; \$1.31.

Friml: The Donkey Serenade & Herbert: Gypsy Love Song. James Melton (tenor) & Victor Orchestra conducted by Frank Black. 10" record, No. V-10-1424; \$1.05.

Hendl: Prelude to "Dark of the Moon" & Short Story No. 2; Prokofiev: Vision Fugitive, Op. 22, Nos. 3, 8 & 10. Walter Hendl (piano). 12" vinylite record, No. MW-HN1100; \$2.10.

Khachaturian: Toccata; Chopin: Mazurka No. 51 in A minor; Rimsky-Korsakov: Flight of the Bumble Bee. Lev. Oborin (piano). 12" record, No. MER-DM22; \$1.32.

Kreisler: Liebesfreud & Liebesleid. Zino Francescatti (violin) & Artur Balsam (piano). 10" record, No. C-17560D; \$1.00.

Logan: Pale Moon & Speaks: Sylvia. Thomas Hayward (tenor) & Frank La Forge (piano). 10" record, No. V-10-1426; \$1.05.

MacGimsey: Shadrach & Negro Spiritual (arr. Burleigh): Nobody Knows the Trouble I See. Robert Merrill (baritone) with Russ Case and his Orchestra. 10" record, No. V-10-1427; \$1.05.

Mendelssohn: Ruy Blas Overture, Op. 95. San Francisco Symphony Orchestra conducted by Pierre Monteux. 12" record, No. V-12-0657; \$1.31.

Mendelssohn: Song Without Words, Op. 19, No. 1 ("Sweet Remembrance") (arr. Heifetz); Stravinsky: Berceuse (from "L'Oiseau de Feu"); Shostakovich: Danse Fantastique (arr. Glickman). Jascha Heifetz (violin) & Emanuel Bay (piano). 10" record, No. V-10-1457; \$1.05.

Niles: The Blue Madonna & Traditional (arr. Niles): Go 'Way From My Window. Gladys Swarthout (mezzo-soprano) & Gibner King (piano). 10" record, No. V-10-1456; \$1.05.

Schubert: Der Doppelgänger & Der Jungling und der Tod. Marian Anderson (contralto) & Franz Rupp (piano). 12" record, No. V-12-0580; \$1.31.

Schumann: Warum?; Grillen; Traumeswirren (Fantasiestücke Op. 12, Nos. 3, 4 & 7). Ania Dorfman (piano). 12" record, No. V-12-0424; \$1.31.

Sibelius: The Swan of Tuonela (Lemminkäinen Legend No. 3). Symphony Orchestra conducted by Leopold Stokowsky, with Mitchell Miller (English horn). 12" record, No. V-12-0585; \$1.31.

Youmans: Great Day & More Than You Know. Allan Jones (tenor) with Ray Sinatra and his Orchestra. 10" record, No. V-10-1455; \$1.05.

Spirituals: O' What a Beautiful City (arr. Boatner) & City Called Heaven (arr. Johnson). Camilla Williams (soprano) & Ralph Berkowitz (piano). 10" record, No. V-10-1425; \$1.05.

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